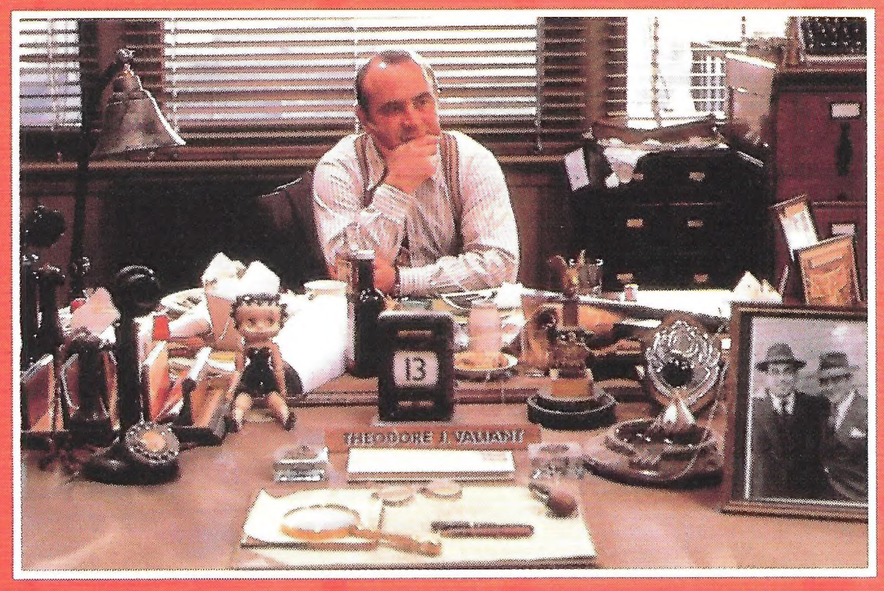
Touchstone Pictures & Steven Spielberg Present

Roger Rabbit

A Robert Zemeckis Film

W H O · F R A M E D ·

There's never been another movie this entertaining in the 20th century!



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R O G E R • R A B B I T

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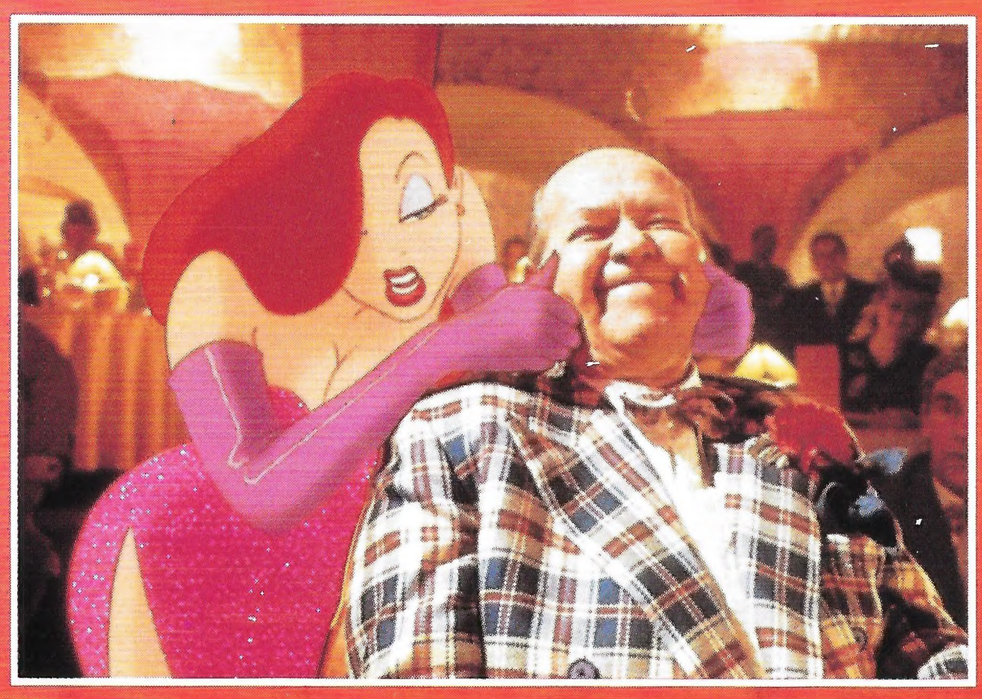
ROGER RABBIT

A Robert Zemeckis Film

AMBLIN ENTERTAINMENT

TOUCHSTONE PICTURES



INTRODUCTION

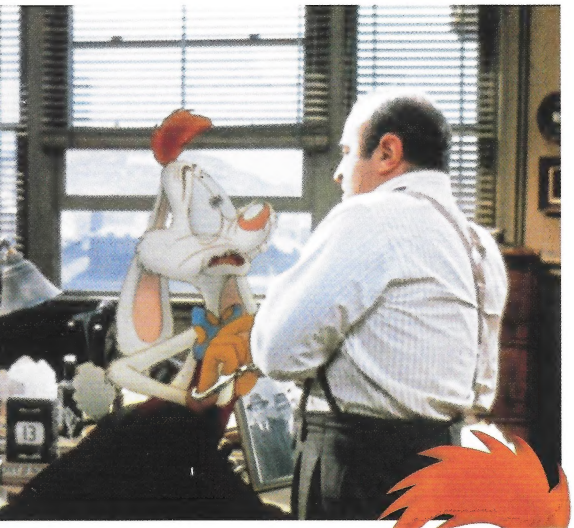
"Roger Rabbit" is undoubtedly a film of a completely new genre, told through visuals never before achieved in cinema. It is a world in which live action and animation come alive on the same screen without any sense of incongruity. It can be said that this success has expanded the world of film entertainment many times over in an instant.

It's true that there have been experiments in combining live-action and animation in the past, but in those, the three-dimensional world of live-action people and animals and the flat world of animation drawn on paper or cels just never seemed to blend together on the same screen.

"Roger Rabbit" spent a huge amount of time and money to solve this problem. The three-dimensional effect of the animation can be achieved without wearing 3D glasses. It is a mind-bogglingly detailed world of light and shadow. This work was entirely hand-drawn by the best animators. Of course, it is a fully animated film with 24 frames per second.

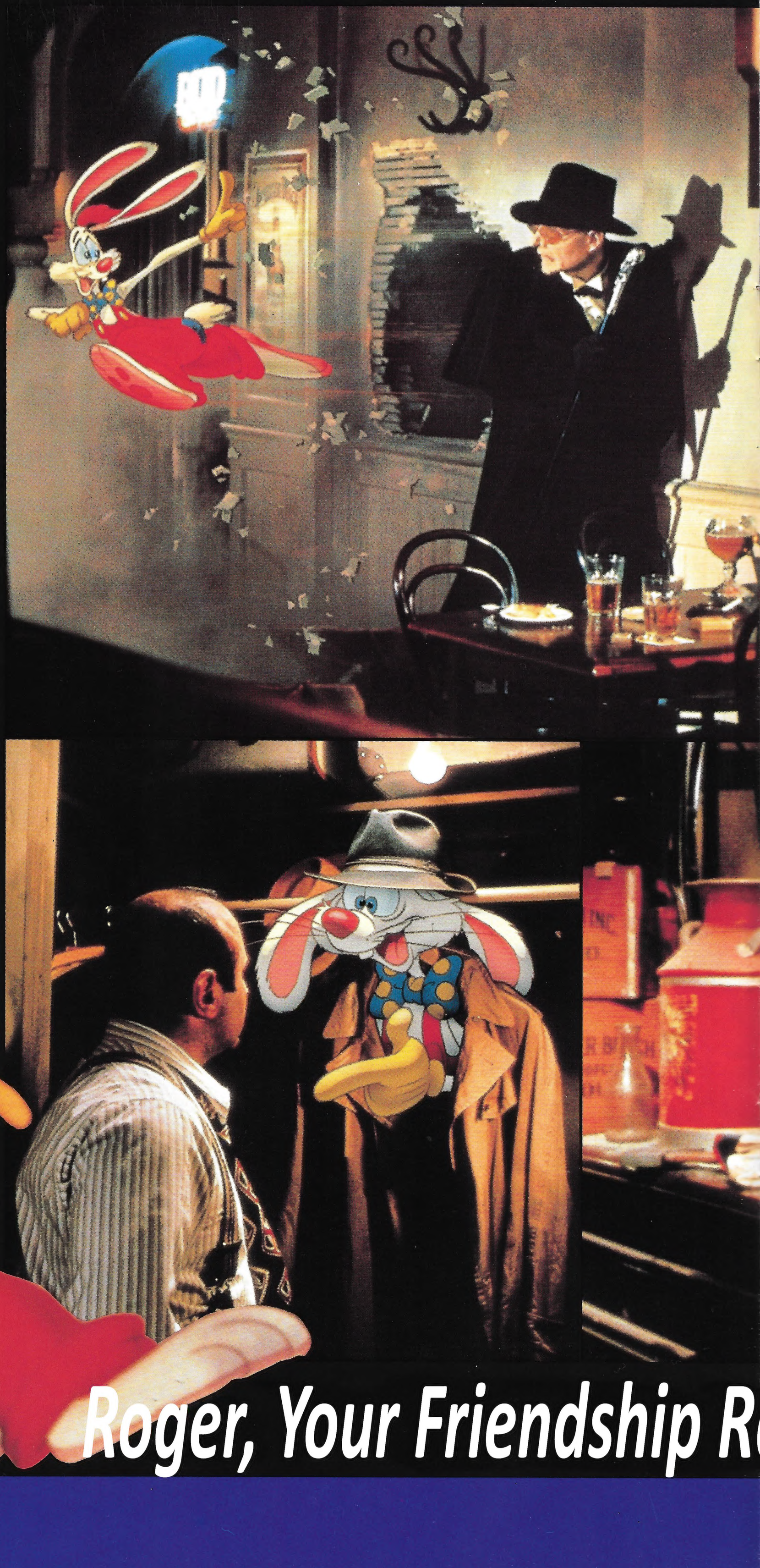
The finished animations all have a sense of volume rather than three-dimensionality. You can feel the flesh beneath the skin. There is a substantial space with blood vessels, muscles, and bones. This gives them a sense of life, not just something drawn on cels or paper, but something that could be called live animation. The compositing technology is also groundbreaking. The animation fires a real pistol, and when a human cheek is pinched by the animation, it deforms in the same way as if it were pinched by a human hand.

This film, made possible only through the collaboration of Touchstone Pictures and Steven Spielberg, is in many ways a once-in-a-generation American film, joining the ranks of films such as "Snow White," "Fantasia," "Gone with the Wind," "Star Wars," and "E.T."

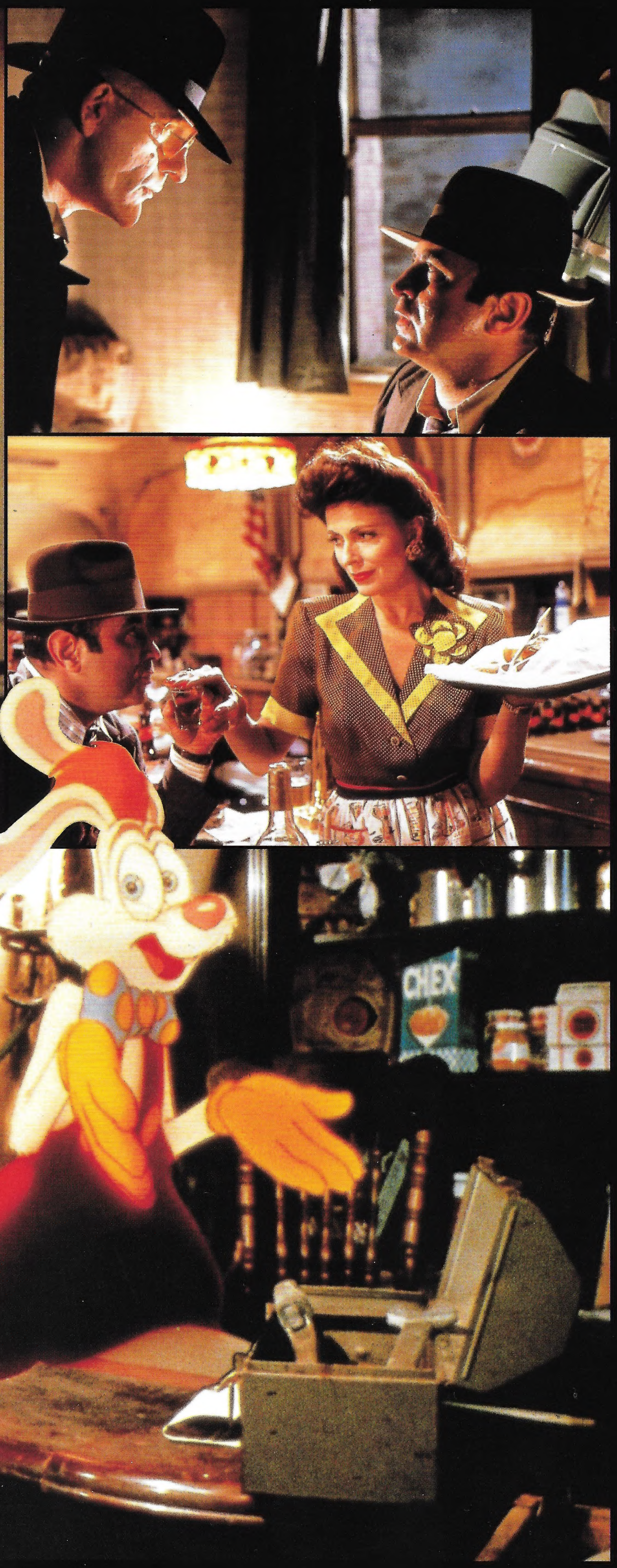


This is definitely not one to miss. Cheers to a movie you've never seen before.
Newsweek/David Ansen

Every frame is fantastic entertainment from start to finish. Not only is it entertaining, it's also exhilarating!
Chicago Sun-Times/Roger Ebert

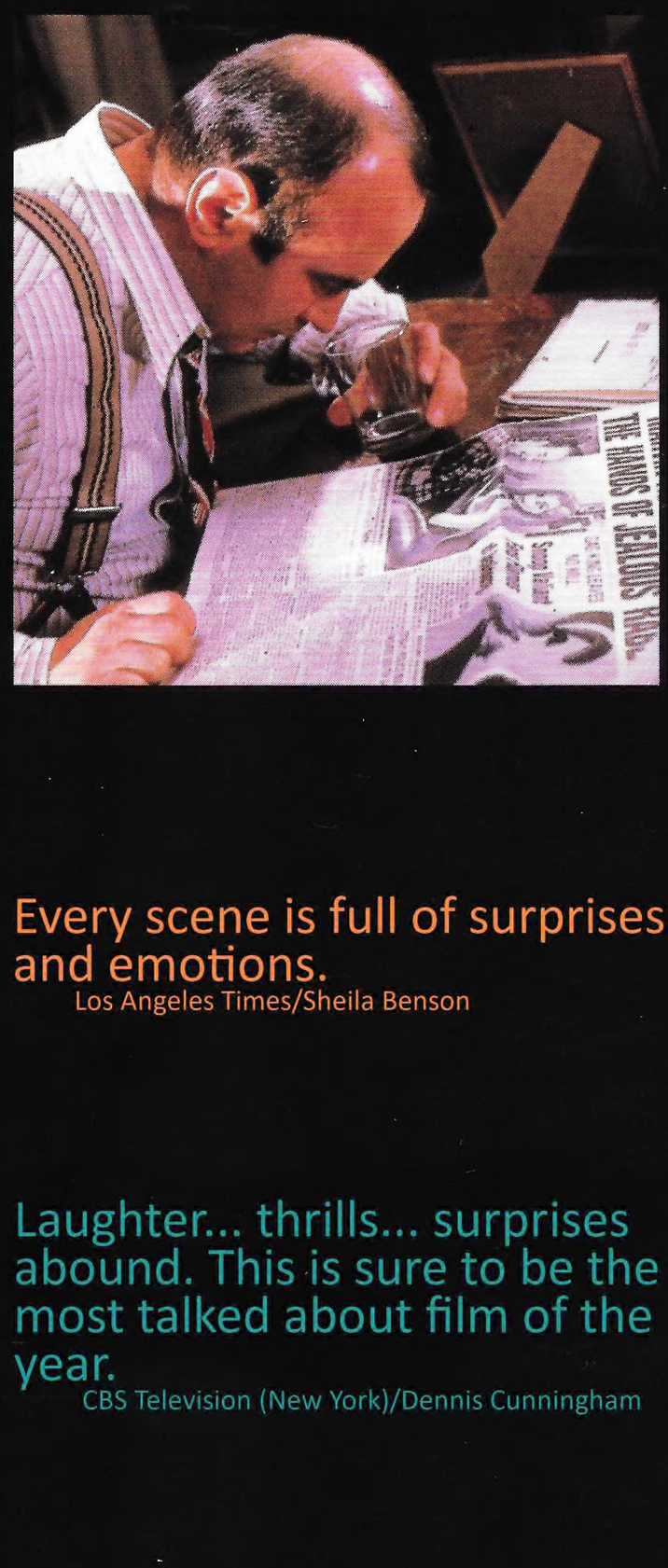


Roger, Your Friendship R



Let's celebrate.
A thrilling and entertaining film that will go down in history.
People Magazine/Peter Travers

I've never seen anything like this. It's more than interesting. It's exciting.
New York Post/Robert Ebert

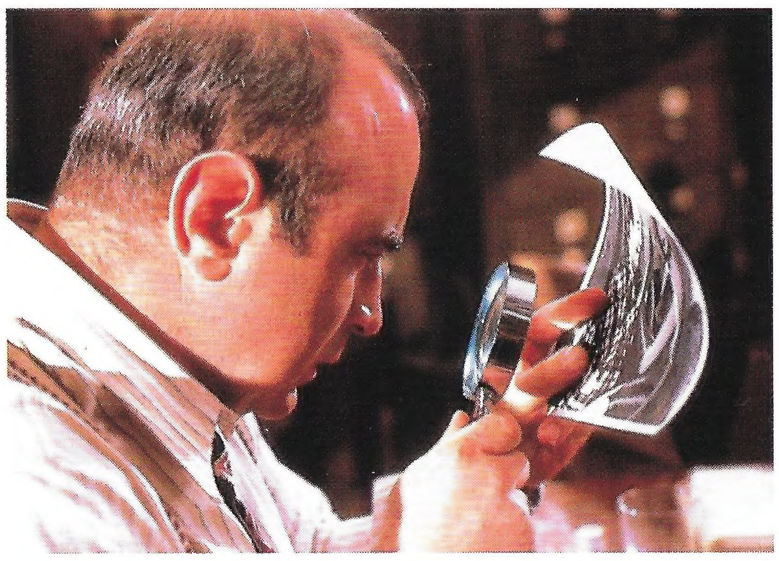


Every scene is full of surprises and emotions.
Los Angeles Times/Sheila Benson

Laughter... thrills... surprises abound. This is sure to be the most talked about film of the year.
CBS Television (New York)/Dennis Cunningham

The best and purest fantasy film since E.T.
The New York Times/Vincent Canby

aised the Temperature in America by 1° C.



Hollywood, 1947. Trolleybuses run through the city, and near the studio is Toon Town, where animated characters called Toons live. Roger Rabbit was a Toon star, but he hasn't been doing so well lately. Even today, he failed 23 times while co-starring with Baby Herman in a short animated series. He knows the reason: his wife, Jessica, is having an affair. Studio director Maroon has asked Eddie, a scampish, drunken detective, to find evidence of Jessica's infidelity. He plans to show Roger a conclusive photograph and make him give up on Jessica.

Eddie was once a detective who achieved great things for the Toons. However, after his brother was killed by a Toon, he became a drunkard. Borrowing a camera from his girlfriend Dolores, who works at a bar, Eddie somehow manages to take a photo of Jessica cheating on Marvin Acme, the president of the Toon toy company and

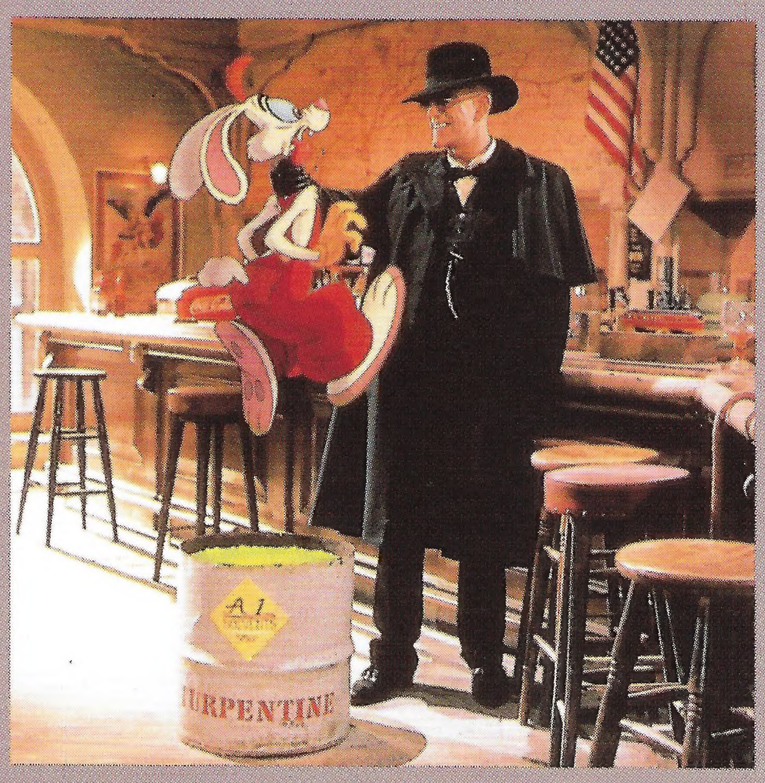
STORY

Who Framed Roger Rabbit? Toon Town is in Danger.

owner of Toontown. When Roger saw the photo, he became so excited that he stormed out of the studio.

The next day, Eddie is woken up by Inspector Santino. It seems that Acme has been murdered and Roger is the suspect. Judge Doom, the judge in charge, has determined that Roger is the culprit and has ordered his minions, the weasels, to execute him with a dissolving agent as soon as he is found.

When Eddie returned to the office, Roger's partner, Baby Herman, was

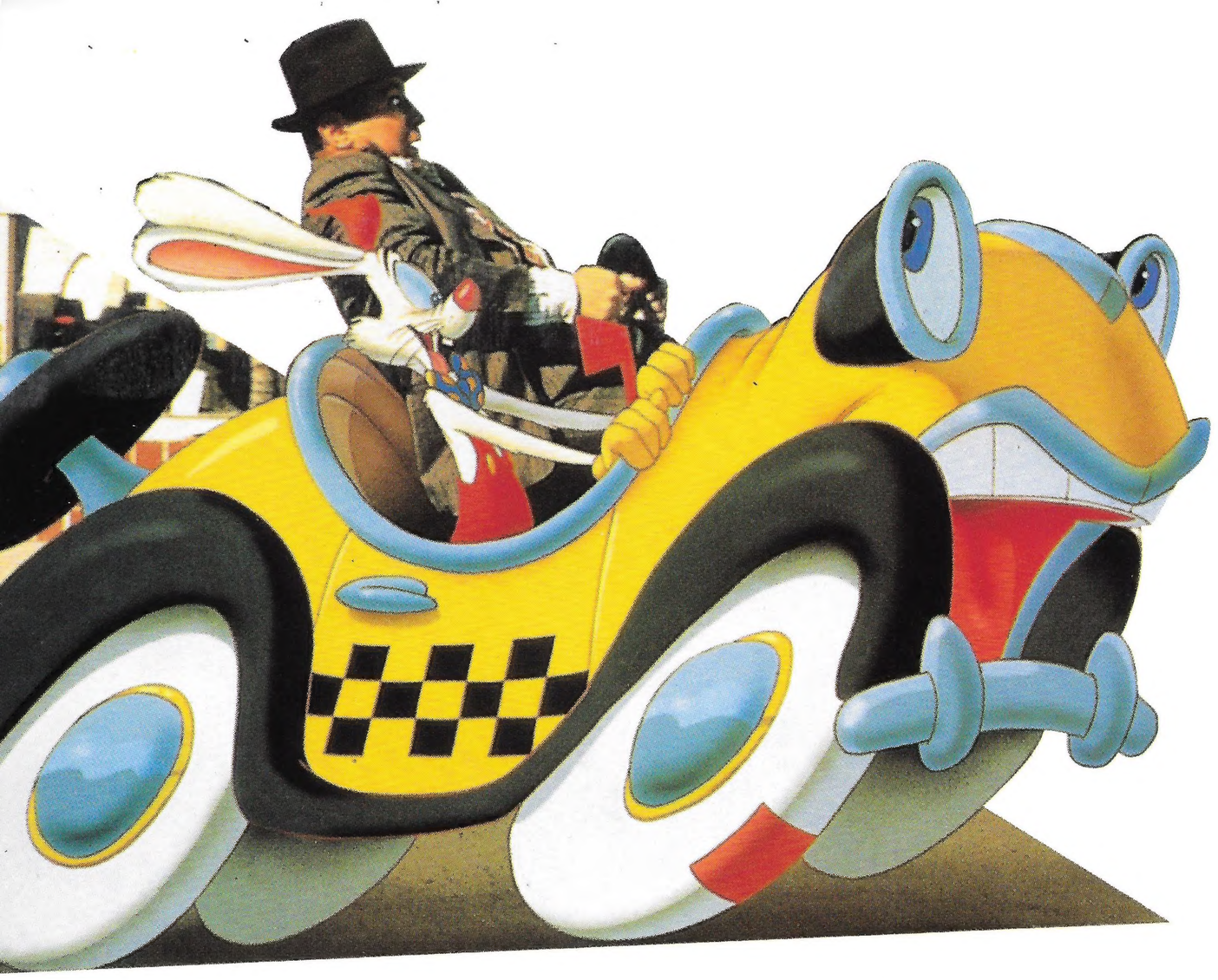


waiting for him. Herman said that Acme had left Toon Town in a will, leaving it to the Toons. When Eddie examined the photos, he found a copy of the will. However, it shouldn't have been at the murder scene. While Eddie was lost in thought, Roger appeared in front of him. He had been hiding in Eddie's room. Just then, the Weasels arrived. Eddie somehow managed to fool the Weasels and hide Roger in Dolores's bar. It seems there's something fishy about this incident. Jessica, who visited Eddie, said that Maroon had threatened her into taking photos of him cheating on her. Furthermore, Dolores had heard that if Acme's will wasn't found by midnight that day, Toon Town would become the property of Speed Industries. It seems that the murders are connected to a Toon Town takeover.

Judge Doom enters the bar with the weasels in tow. Eddie and Roger manage to escape with the help of Benny, a Toon car. At the cinema where he meets Dolores, Eddie sees the news that Maroon has sold the studio to Speed Industries. Realizing there is a conspiracy surrounding Toontown, Eddie visits Maroon late at night and finds out that the condition for selling the studio is that Toontown is included, but at that moment Maroon is shot dead by someone. Eddie sees Jessica running away in a panic.

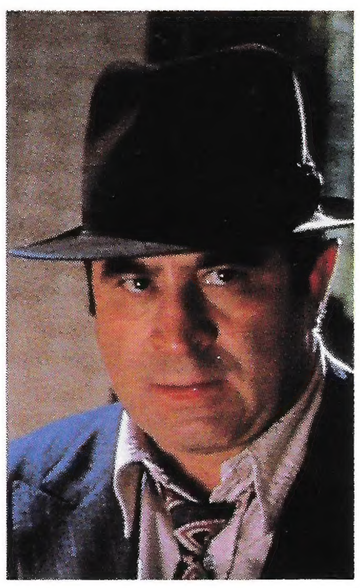
Eddie follows Jessica's car, heading to Toon Town. With the Toon gun given to him by Yosemite Sam in hand, Eddie enters Toon Town, a place filled with horrible memories.

However, when Jessica finally corners him, she reveals an unexpected truth: the culprit is Judge Doom. When Doom appears, Jessica and Eddie send Benny flying in pursuit. However, the two are caught in a trap and are captured by Doom instead. What will become of them, and Roger? Toon Town is in danger*!!*



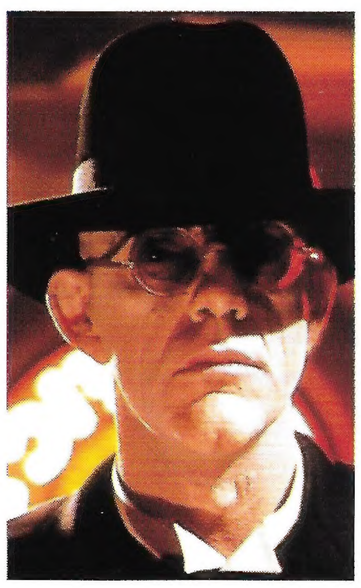
PE

ボブ・ホスキンス (Eddie Valiant)
BOB HOSKINS



Born October 26, 1942, in Bury St. Edmunds, Southfolk, England, he worked various jobs, including as a market porter and a circus fire-eater, before training as an accountant for three years. At the age of 25, he went drinking at the Unity Theatre in St. Pancras and was offered a role in "The Feather Pluckers." He made his professional acting debut in 1969 in Stoke-on-Train's production of "Romeo and Juliet." He rose to fame in 1978 for his role as Arthur Parker, a sheet music salesman, in the BBC television series "Pennies from Heaven." He received critical acclaim for his acting, winning the Evening Standard Award for Best Actor for "The Long Good Friday" (1980) and the Cannes Film Festival's Best Actor Award for "Mona Lisa" (1986).
[Works:] ('74:) “National Health,” ('75:) “Inserts,” “Royal Flash,” ('79:) “Monty Python's Life of Brian,” “Zulu Dawn,” ('80:) “The Long Good Friday,” ('82:) “Pink Floyd: The Wall,” ('83:) “Lassiter,” “The Honorary Consul,” ('84:) “The Cotton Club,” “Future Century Brazil,” ('85:) “The Dunera Boys,” ('86:) “Sweet Liberty,” “Mona Lisa,” ('87:) “The Lonely Passion of Judith Hearne”

クリストファー・ロイド (Judge Doom)
CHRISTOPHER LLOYD



Born October 22, 1938 in Stamford, Connecticut, USA. At the age of 19, he moved to New York to study at the Neighborhood Playhouse. He soon made his mark, co-starring with Meryl Streep in the Broadway production of "Happy End" and winning a Drama Desk Award and an Obie Award in 1973 for his role in the off-Broadway production of "Kasper." In 1975, he was recognized for his outstanding performance in "One Flew Over the Cuckoo's Nest," and made his silver screen debut in the film adaptation of the same work. He then moved to Los Angeles snd began appearing in films opposite Jack Nicholson, such as "Goin' South" (1978), and "The Postman Always Rings Twice" (1981), where he showed off his unique acting as a character actor in numerous films. He made his name playing a Klingon military commander in "Star Trek III: The Search for Spock" (1984) and a scientist in "Back to the Future" (1985). He has also appeared in numerous mini-series and TV commercials, and is best known for his role as ex-hippie Reverend Jim in the long-running, Emmy Award-winning series "Taxi."
[Works:] ('75:) “One Flew Over the Cuckoo's Nest,” ('77:) “New Man, New Woman,” Three Warriors,” ('78:) “Goin' South,” ('79): “Shoot For Tomorrow!”, “The Lady in Red,” “The Onion Field,” ('81:) “The Legend of the Lone Ranger,” “The Postman Always Rings Twice,”('83:) “Mel Brooks' The Great Escape,” “Mr. Mom,” ('84:) “Miracles,” “Star Trek III: The Search for Mr. Spock,” “The Adventures of Buckaroo Banzai Across the Eighth Dimension,” Blood Simple,” ('85:) “Back to the Future,” “Invitation to a Murder Game,” ('86:) “Bobo,” ('88:) “Track 29,” “Eight Men Out”

ジョアンナ・キャシディ (Dolores)
JOANNA CASSIDY

Born in New Jersey, she began her career as an actress after making a false bid to appear as a New York model on a local TV station. She has played roles in TV shows such as a psychopath in "Starsky and Hutch," a replicant in "Blade Runner," a radio correspondent in "Under Fire," and a technician in "The Fourth Protocol."
[Works:] ('68:) “Bullitt,” ('70)” The Fourth Protocol” ('73) “Machine Gun Panic,” “The Outfit,” ('75:) “Night Child,” ('77:) “The Last Show,” “Stuntman Murder Case,” ('78:) “Our Winning Season,” ('80:) Night Games ('82:) “Blade Runner,” “Under Fire,” ('86:) “Club Paradise,” ('87”) “The Fourth Protocol”

RFORMERS

ロジャー・ラビット
ROGER RABBIT

He was a prolific superstar at Maroon Cartoon Studios, but as soon as he co-starred with the rapidly rising Baby Herman in "The Bunny Sitter," he fell into decline.

R.K. Maroon, the company's president and CEO, explains: "You could drop a refrigerator on his head 20 times and he's not going to break. But the scars on his heart are what will leave him in ruin. Just like any other person."

ジェシカ・ラビット
JESSICA RABBIT

"It's hard being a woman, especially when you're as good-looking as I am," says Jessica. Jessica is a glamorous, red-haired beauty blessed with many qualities. She is a singer at the local nightclub, "Ink and Paint," and specializes in blues. When a painter uses his imagination and brushstrokes, he creates a woman with such wonderful style.

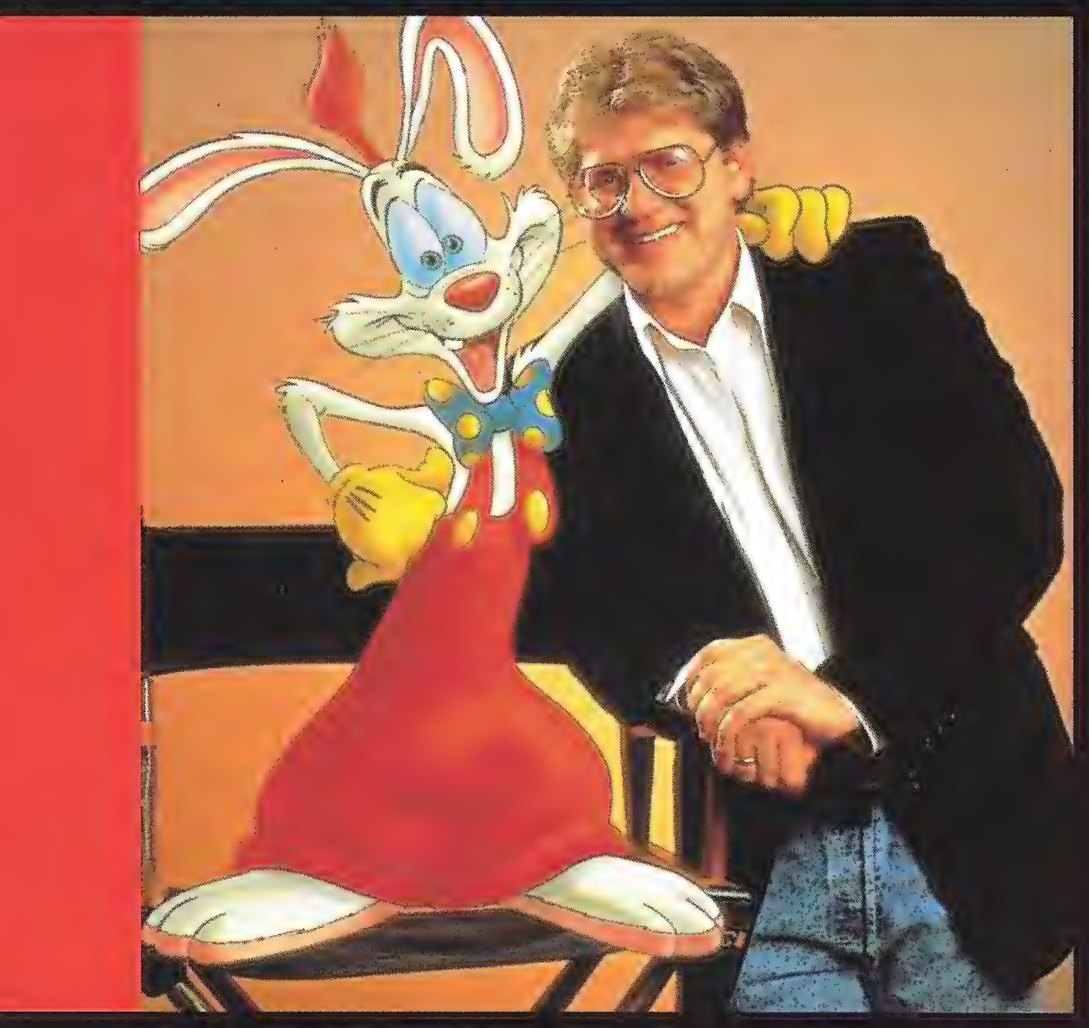
To Roger, Jessica is his faithful wife, the light of his life, his precious treasure, and the cream in his coffee...

ベビー・ハーマン
BABY HERMAN

Also known as Ankle Biter (womanizer). He loves nothing more than a dry martini and a Havana cigar on his afternoon off.

There's just one drawback: although he's 50 and has a strong sex drive, his tools are the size of a 3-year-old's.

DIRECTOR



監督 ロバート・ゼメキス
ROBERT ZEMECKIS

Robert Zemeckis, a native of Chicago's South Side, is considered one of the next princes of Hollywood cinema.

Born in 1949, he graduated from the University of Southern California's prestigious Film School in 1973.

After working on two early projects with fellow screenwriter and producer Bob Gale, Zemeckis shot to fame with back-to-back blockbusters, "Romancing the Stone/-Treasure Valley," and "Back to the Future."

"Back to the Future," in particular, has received rave reviews, including as "a time travel story experienced by young people who love rock and roll, a film filled with rock, comedy, adventure, science, and fantasy."

Zemeckis' mentor, Steven Spielberg, also said, "It's a pretty good movie. It's like Bob drove up with a truck full of ideas and just dumped them all on me."

"Roger Rabbit" had a huge production budget and was getting very positive reviews in the industry, so Zemeckis chose his words carefully when asked whether the film would be a hit, but he spoke with great confidence: "I've made two films before that everyone expected to be hits from the start, but they were flops. After that, I made a film that had been left alone for five years because no one picked it up, and it became a huge hit. I guess you never know what will turn into a hit."

[Works:] "I Wanna Hold Your Hand" 1978 (executive producer Spielberg), "1941" 1979 (screenplay, director Spielberg), "Used Cars" 1980 (executive producer Spielberg), "Romancing the Stone/Treasure Valley" 1984, "Back to the Future" 1985 (executive producer Spielberg), "Amazing Stories/-Episode 3: Midnight Spell" 1986 (TV Future)

ANIMATION DIRECTOR

アニメーション・ディレクター

リチャード・ウィリアムス

RICHARD WILLIAMS

Born in Toronto, Canada in 1933.

At the age of 15, he was already working on animation for Disney, and from 1949 to 1953, he made commercials in Canada, working for the Graphic Society while attending art school. Call him either a genius or a precocious child. From 1953 to 1955, he lived in Spain, painting and playing trumpet in a jazz band. He then settled in England, where he worked on title animations such as the novella "The Little Island" (1958), various TV commercials, and "Is There Anything Good Happening, Kitten?" (1965), "007: Casino Royale" (1967), and "The Pink Panther 2" (1974).

He won an Academy Award in 1972 for "A Christmas Carol."

“I'll be immersed in the production of 165,000 cels for "Roger Rabbit" The secret of Disney movies is their humanity. It's the individuality of each artist and craftsman that makes them possible. It's something that computers could never replicate in a million years."

"I think of animation as being like Louis Armstrong's trumpet. You know it's Satchmo just by listening to one note."

All words from Williams.

[Works:] "Small Island" 1958 "A Christmas Carol" (unreleased) 1971 "Anne and Andy's Big Adventure" 1974.

who framed ROGER RABBIT™

INTERVIEW

Director Robert Zemeckis Talks About "Roger Rabbit"

——What was the most difficult part of making this film?

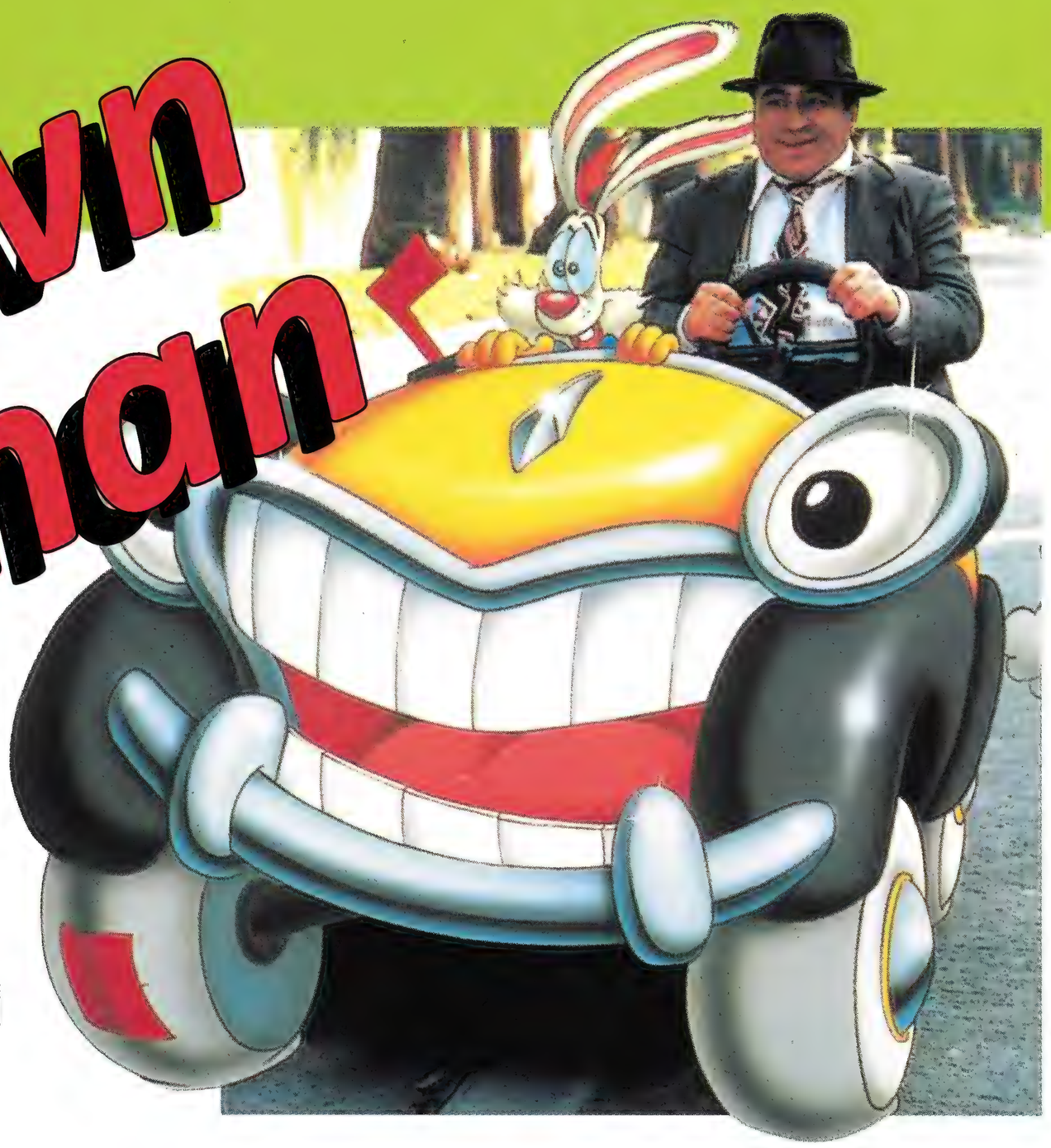
RZ: First and foremost, what we attempted in this film was a first in the history of cinema. Even in "Song of the South," animation and live action were combined, but it was only partial. "Roger Rabbit" was the first attempt to dramatically intertwine animation and live action throughout the entire film. And therein lies the greatest challenge. There were two major problems. When animated characters and humans appear in the same scene, you have to create the illusion of drama. One was whether it was technically possible. The other was whether the audience could be emotionally immersed in the drama.

From a technical standpoint, we conducted very thorough tests to ensure that the live-action actors and animated characters looked natural together, and once we determined that this was possible,

we began filming.
The biggest problem during filming was with the actors. They had to act in a vacuum. That was very difficult. Speaking of difficult, it caused me a lot of problems as the director. I had to wait two years to see how the scenes I shot actually turned out! There was all this compositing and stuff. But those two years were very stressful.
——What were your impressions of working with the Disney staff?
RZ: It was absolutely amazing. I feel especially fortunate to have been able to work with Disney at a time when they are eager to move forward with major projects like "Roger Rabbit" and are trying to create animations for all ages. Above all, I admire Disney's courage in trying something unprecedented and investing such a huge amount of money in production despite the great risks.
——This work has a strong hard-boiled feel from the 1930s and 1940s.
RZ: I don't dislike hard-boiled or film noir from the 1930s and 1940s. I like the works of Micky Spillane, Mike Hammer, and Humphrey Bogart. But I'm not passionate enough about that genre to want to make a film in that genre myself. I made "Who Framed Roger Rabbit" hard-boiled because of the setting of the screenplay, but also because cartoon rabbits and this genre go so well together.
——Your work seems to lean particularly towards classic films.
RZ: I don't really know why I'm so drawn to them, but the story of "Back to the Future" is about going back in time in a time machine, and "Romancing the Stone" is set in the present day, but its style incorporates the feel of old adventure films. When I think about it, I think my favorite period in America is the late '50s and early '60s. It was a time filled with optimism, and pop culture was just beginning to take shape. I was still a child then, but I guess I just love that era and go back to it.
——Kathleen Turner from "Romancing the Stone" voices Jessica, right?
RZ: I could hear her voice all the time I was reviewing the scenario and creating the characters. I continued working thinking that she had a similar voice, but when we actually started casting voice actors, we found that women with voices like hers are rare. We had to rely on her, so we called her and she happily agreed. She appeared as a favor, so her name isn't in the credits, but she had a lot of fun acting.
——After the script was written, were there any ideas that the director added?
RZ: Initially, the story was set in the present day, but I decided to move it a little further back in time. Setting it in the past allows the viewer to immerse themselves in the film without getting bogged down in the details. Plus, I wanted to use the perfect full animation of the 1930s and 1940s, rather than the limited animation of today. I also wanted to go back in time in terms of technical consistency. Also, it was my idea to introduce the villain Judge Doom. At first, it was just a mystery drama, but it would have been difficult to draw the viewer in with that, so I added a strong character.
——Are there any other characters that were included at the director's request?
RZ: When we first talked about making this film, one of the conditions I put forward was that I wanted to use characters from both Disney and Warner. The film would only have meaning if all the animated characters from that era were brought together, and I felt that if we didn't, it wouldn't be worth pouring so much money into it or going through all the trouble. The fun of this film lies in combining various characters, so I made a strong request.
——What kind of animation experience have you had as a director?
RZ: I'm from the generation that grew up watching TV animation, so I watched it a lot as a child. But I'm not particularly good at drawing,

and I wasn't a particularly passionate fan. I studied it as a film genre at film school, but nothing more. In fact, I think that not being immersed in animation was a plus for this film, in that I was able to make it objectively from a distance without being too concerned about animation.
——What difficulties did you face in directing the animation?
RZ: So it took a very long time. I'm not an expert, so I don't know the details, but from my perspective, I gave instructions to express the actions and emotions in the same way as I would animating a human actor. There were 35 key animators, but it still took two years. In other words, we were giving acting instructions to 35 actors every day for two years, so it was an extremely difficult job.

Toon Town Gentleman



●Critic
Takuya Mori

One of the things that makes "Roger Rabbit" so interesting is the succession of guest appearances by stars of animated films -- or rather, cartoon films. Since the main character, Roger Rabbit, as well as Baby Herman, Jessica, Benny the car, and others, are all original cartoon characters ("toons" as the film calls them), the film is spectacular, dizzying, and almost confusing. Below, we'll introduce the stars of the cartoon world one by one.

First, Dumbo (Dumbo, 1941) appears outside an office window at Maroon Cartoon Studios. Incidentally, the live-action version of Dumbo seen through Venetian blinds was apparently one of the most difficult compositing tasks. Cleaning the stage surface are the brooms from "The Sorcerer's Apprentice" from "Fantasia" (1940). Next to them, a man is playing a melody composed by Dukas on the saxophone, which is odd. Perhaps they can't function without musical accompaniment. Then, into the courtyard, a hippopotamus ballerina from "Dance of the Hours," also from "Fantasia," descends. Needless to say, these are all Disney characters.

Next up on stage for the (aptly named) "Ink and Paint Club" is a piano duo featuring Donald Duck (Disney, debuted in 1934) and Daffy Duck (Warner, debuted in 1937), two of the greatest ducks in the cartoon world. Sharing similar personalities of being quick-tempered, mischievous, and aggressive, it's no wonder their performance together is unsuccessful.

Next up is Betty Boop, the classic (and already classic by the time of this film's setting, 1947) sexy girl created by the Fleischer brothers at Paramount. The fact that she's the only one in black and white is heartbreaking. Having officially debuted in 1931 (though she'd appeared in several films before that, without a fixed name or style), and retired in 1939, Betty always spoke monologue. There is, however, one exceptional film, "Betty's Cinderella," called "Poor Cinderella" (1934, two-color Cinecolor). (Apparently, no color prints exist; I've only seen the black-and-white version.) Incidentally, the garishly colored Betty seen on TV and video these days is a re-edited version of the older film, transcribed, colorized, and re-edited in Korea.

As hungover detective Eddie Valiant heads out to investigate the scene of Marvin Acme's murder, a small man with a figure-eight mustache and a burning bum bursts over the wall from Toontown. This is Yosemite Sam, the dual-wielding pistol-wielding man from the Warner cartoons (for some reason, he was called Pecos in the Japanese version of "The Bugs Bunny Show," which debuted on TV in 1945). He's a lovable, energetic old man who often duels with Bugs Bunny and becomes even more enraged when he's defeated. Please remember this Yosemite Sam name, as it will come into play with the detective later.

The cartoon being shown in the movie theater where the detective and Roger Rabbit are hiding is Disney's "Goofy Gymnastics" ('49), a pre-made short film.

In one scene, the Toon-hating detective pursues a suspect and enters Toontown for the first time in a long time. Characters familiar from Disney's Silly Symphonies and other characters that could appear in any cartoon are hopping around the screen, making it overwhelming. For example, the hummingbird that flies around the detective's face to welcome him is likely the same one from Disney's animated feature Song of the South (1946) and short story Clown of the Jungle (1947). If you were to speculate, you wouldn't have enough space.

Now, let's talk about the characters directly involved with the detective. First, the elevator boy is Droopy the dog (MGM, debuted in 1943), an expressionless Buster Keaton character created by Tex Avery (director; apparently it's pronounced Ay-ver-ee). Next, we have a lecherous older woman who seems to be Jessica, but looks nothing like her, chasing the detective. This fierce woman (named Lina here) is also the same older woman who chases the lecherous wolf in Avery's "Swing Shift Cinderella" (1945) and "Wild and Woolfy" (same TV series). (Apparently, this has nothing to do with copyright issues.)

The place where the detective, not a wolf, runs into what he thinks is a toilet turns out to be the outer wall of a skyscraper (with a plane passing far below, which is a nice touch) - a classic Avery feature. This gag-gag sequence is a rare sight that fans of extreme cartoon gags will not be able to resist. Avery, who passed away in 1980, was

such a big name that his eccentric works for Warner, MGM, Universal, and other studios, all competing for laughs, are sometimes collectively referred to as the Tex Avery School. Falls from great heights and heavy objects (refrigerators, safes, pianos, etc.) falling on heads are the two major absurdist gags (patterns) of the Avery school. (I've exaggerated a bit.)

The canary Tweety (debuted in 1942) has built a nest on the pole from which the detective is hanging. He looks cute at first glance, but as you can see, he is mischievous despite his innocent appearance. As the detective falls further, Mickey Mouse (debuted in 1928) appears on his left hand and Bugs Bunny (debuted in 1940) on his right. This is a meeting of the two flagship stars of Disney and Warner.

The catchphrase that Bugs uses to tease the detective, "What's up, Doc?", is so popular in America that it even became the title of a movie.

That was the original title of Peter Bogdanovich's "The Mad Mad Chase" (1972). It was a maniacal comedy that likened the lead actress, Barbra Streisand, to Bugs Bunny, and could be considered a precursor to "Roger Rabbit" (in "Roger Rabbit," the detective calls out "What's up, Doc?" as he points a gun at Chief Maroon from behind).

In the action-packed climax, Judge Doom is caught in a roller that will kill all the Toons. The powerful glue stuck to the Judge is a familiar cartoon prop. The scene beyond the ripped-out wall, where flowers sing and two lover trees swing, is a scene from "Flowers and Trees" (1932), one of Disney's "Silly Symphony." This is a prestigious work that was the first cartoon to be shot in Technicolor, and won an Academy Award that year.

And then there's the ending, where all the Toons are present. Disney characters include Snow White and the Seven Dwarfs, the Three Little Pigs, and even the singing harp from the second episode of "Little Bear Story" (1947)... there's just too many to check out.

At this point, Woody Woodpecker (1940 debut, Universal) lets out his famous laugh, "Ahahaha, Ahahahaha," as he is the star of Walter Lantz (producer and director).

Appearing from behind, turning to the audience and saying, "Tha...Tha...Tha...That's all folks!," is Warner's veteran star Porky Pig (who debuted in 1935). This line is so famous that it was even "quoted" at the end of "The Mad, Mad Chase." However, ending it there would have been too strongly Warner's, so Tinker Bell, the fairy from "Peter Pan" (1953), concludes the film in the style of the classic TV show "Disneyland," proving that it was produced by Touchstone (Disney).

At this point, we should also touch on the origins of the Acme Factory, which is the core of the story. Chuck Jones, one of the directors of Warner Bros. cartoons of the past, was beloved by Lucas and Spielberg, and was so popular that he even made guest appearances in Joe Dante's "Gremlins" (1984) and "Innerspace" (1987). One of his masterpieces is "Road Runner and Coyote" (started in 1949). The entire series is dialogue-free, and follows a hungry coyote who tries every trick in the book to capture the Road Runner, a mysterious bird that sprints across the wilderness at super speed, only to fail miserably. The various speed devices and traps that the coyote orders from the Acme Factory by mail order only exacerbate his failures, sending shivers down the spine of the audience. (These two animals also appear at the end of "Who Framed Roger Rabbit?")

The name Acme itself is quite common. There was even a leading projector manufacturer called Acme. In Japanese terms, it would be something like "best factory." Names beginning with "A" are preferred because they tend to appear first in the telephone directory. However, the name used in "Roger Rabbit" is clearly a reference to and expansion of "Road Runner."

Finally, and this has nothing to do with a cartoon, but I'll mention it: when Judge Doom goes into the Terminal Station Bar to try and capture Roger Rabbit, the bar patrons start teasing him, and the name "Harvey" is mentioned.

This is the play "Harvey," a huge hit on Broadway. It's a heartwarming comedy about a good-natured man who becomes obsessed with the fantasy that a six-foot-tall white rabbit named Harvey is always his best friend. In 1950, it was made into a film directed by Henry Koster and starring James Stewart (excellent!), which was released in Japan in 1952.

For those of you who are already familiar with the above, this may be unnecessary, but I think that the reality in Japan is that Disney cartoons other than their feature-length films are still not very well known. I hope that this will help you appreciate them more.

PRODUCTION NOTE

■The collaboration between humans and animation in "Who Framed Roger Rabbit" was, above all, a triumph of technology. To blend live-action footage with animated drawings and add various special effects, a custom-built VistaVision large-screen camera was used for the live-action footage. The sheer size of the camera caused panic at the London studio. Furthermore, 15 puppeteers controlled the props used by the animated characters, like cigarettes and pistols. This cumbersome filming process significantly delayed the schedule. Meanwhile, the animation, undertaken by 326 animators, required a massive amount of work—82,080 frames in total. Animation director Williams even submitted 1,440 pieces of artwork for a 10-second scene in just two weeks. Even so, the live-action footage was completed two weeks late, and the animation three months late. It was ILM's job to blend the two and apply the special effects. To create a three-dimensional effect, meticulous work was carried out to add shadows and light frame by frame. 1,035 light effects were used, equivalent to 10 regular SFX films. A delicate and meticulous process was carried out, mobilizing everything from high-tech technology to handmade ideas. In this way, the animated characters were brought to life in the real world.

■This film creates a world where animation and live action are on equal footing, and various props appear, expanding the film's fascinating world many times over.
⟨⟨Dissolving Liquid⟩⟩ The legend that "Toons cannot die" was shattered by this solvent invented by Judge Doom. It is said to be primarily made of turpentine, but its ingredients are unknown. While harmless to humans, when Toons are dipped in this solvent, they instantly revert to their original paint. Behind this solvent, the source of fear for Toons, lies a huge conspiracy.
⟨⟨The Toon Pistol⟩⟩ uses Toon bullets, which chase their target like a missile, ensuring a sure hit. Or so Detective Eddie thought, but having left it in the case for so long have dulled their senses, leading to frequent misses. This mistake happened just as he cornered the bad guy...
⟨⟨Punch Hammer⟩⟩ At first glance, it looks like an ordinary plastic toy hammer. However, with one swing, it unleashes a powerful, spring-loaded punch. The effective range is about 20 meters. Detective Eddie used this hammer to get out of a desperate situation.
⟨⟨Hole⟩⟩ is a masterpiece created by Marvin Acme, a toy genius who owns a huge factory in Toontown. At first glance, it looks like a simple black circle made of vinyl, but when you stick it to an object, whether it's wood or iron, it creates a black hole. Where the hole leads to is still unknown. What on earth did Detective Eddie use this hole to do?

1. If you need a scene like this...

2. First, take a live shot, including the water.

3. Copy and enlarge a frame of the live-action film and draw a rough sketch on it.

4. Using 3 as a base, create cel animations one frame at a time

5. Composite 4 with 2 and add shadows and special effects to complete the image.

At one time in Hollywood, in an attempt to prevent the film industry from stagnating, there was a trend towards big-star blockbusters. For example, Burt Lancaster teamed up with Gary Cooper to make "Vera Cruz," and Burt also teamed up with Kirk Douglas to make "Gunfight at the O.K. Corral" This star-studded approach eventually developed into all-star films featuring a lineup of top stars, such as a series of panic movies and war films like "The Longest Day."

However, no one would have ever thought of a star-studded animated film in which, say, Mickey Mouse and Bugs Bunny chat together on the same screen, and even if they had, no one would have believed it could be produced.

There are various reasons for this, but the biggest obstacle is the issue of the vested interests attached to the main characters of the cartoons. Each cartoon character has its own copyright and is subject to copyright. In particular, cartoon characters attached to products such as toys, food, clothing, and books have strict contracts between the creators and the manufacturers, generating enormous profits. Therefore, lending one of their own characters to another's film is nearly impossible, unlike a collaboration between human stars, due to the complex vested interests involved. So as long as each rights holder, Disney being Disney and Warner Comics being Warner Comics, strictly adheres to their respective rights, it would be impossible for Mickey Mouse and Bugs Bunny to appear together.

However, it was Disney Productions that boldly came up with this dream project: "Let's make an all-star movie that brings together all of Disney's stars, along with Popeye, Betty Boop, Bugs Bunny, Felix the Cat, and others!" This plan was born in the early 1980s. So, in an attempt to see if such a complicated project could be realized, they began to approach companies that owned animated characters across America.

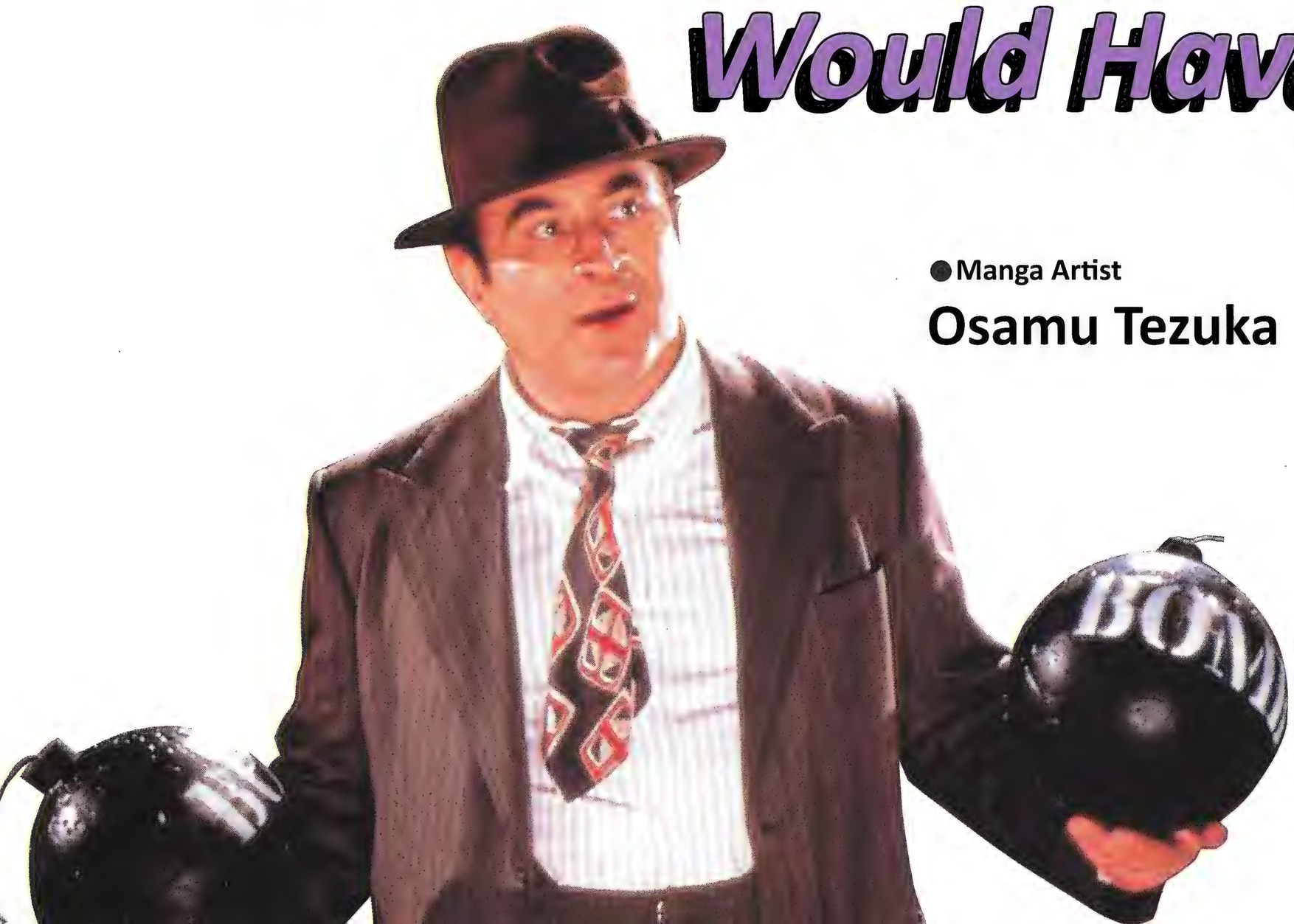
Disney Productions, of course, was the project's planner, and all the stars, from Mickey Mouse, Donald Duck, Goofy, and Snow White to Dumbo, were available for free. Getting the go-ahead from Warner Bros., home of Bugs Bunny, was a major plus. This meant Daffy Duck, Porky Pig, and the slapstick Road Runner could appear in the film. Meanwhile, King Features held the rights to Popeye and Betty Boop, but only Betty was available for loan. Popeye was unavailable because another animation company was already making a Popeye-for-TV movie. Walter Lantz Productions was able to borrow the popular Woodpecker, known for his raucous voice, and MGM borrowed a dog named Droopy. Their top stars, the familiar Tom and Jerry, were not included in the film because they couldn't speak any lines. Felix the cat was also not approved.

However, even borrowing the material is a difficult task. It's like when Toei mobilized stars from Toho and Shochiku to create "Chushingura." Whether they were heroes or minor characters, each had their own moment to shine, and fans of each animated character had to be satisfied, making it a tricky project.

But honestly, when this project was conceived, Disney Productions didn't have the confidence to make such a big movie. It would have required huge expenses (the original budget was $27.5 million) and a lot of technological development. But J. Katzenberg, the newly appointed chairman of Disney Studios, gave the go-ahead. "We don't know if it will work, but what's clear is that this is a totally pioneering experiment. Disney Productions can still do it!"

This project was brought to Robert

There Was a Treasure Trove of Movies in a Place No One Would Have Guessed



●Manga Artist

Osamu Tezuka

Zemeckis by Disney in 1982. Zemeckis apparently flatly refused at the time, saying, "I don't think Disney today can take on such an adventure." He was still a rising star at 31 years old.

However, three years later, Disney took the idea to Spielberg, who then spoke to Zemeckis again.

At that time, the plan already had the framework in place to combine live action and animation.

Zemeckis thought, "Many films have been made that combine animation with live-action, but in every one the animation stands out, is too conspicuous and alien, and kills the live-action."

"So I thought I had to make it so that

the live-action was the main focus and the animation was secondary. I was convinced that the animation had to be incorporated unobtrusively, so that it wouldn't stand out," he said.

The biggest problem was whether it was possible to actually make the animation blend well with the live-action.

As you know, movie film is made up of 24 frames of slightly moving pictures per second, so naturally, animation also requires the effort of drawing 24 pictures per second and taking pictures one frame at a time to display them.

However, around the time of Disney, it was discovered that animation could be made to look like it was moving even with 12 pictures per second by filming the same picture two at a time, and this method began to be adopted everywhere to save on the effort of drawing. (Only in Japan is the method of filming the same picture three at a time, so that only 8 pictures per second is used, which saves even more time and effort.)

However, in live-action films, unlike animation, there are no frames that are the same. Each frame is constantly moving. Each of the 24 frames is slightly different. Therefore, if you are combining animation and live-action, you have to draw the same number of animations to match the live-action images, which means you need 24 different images per second.

Of course, drawing 24 pictures per second, instead of the 12 required for animation, would nearly double the cost. Also, Disney Pro didn't have many veteran animators capable of doing that. So Zemeckis clearly thought, "This movie can't be done by Disney Productions."

So the producers had to find another veteran animator with the skills to do the job, and the person they chose was Richard Williams from the UK.

This person is not well known in Japan, but when you mention the character of "The Pink Panther," some people may nod in agreement. He is one of the UK's leading animators, mainly creating animated commercials, and has also created many experimental animations, for which he won an Academy Award.

Although R. Williams was initially reluctant, he met with director Zemeckis and was encouraged over the phone by fellow animator and creator of Bugs Bunny, Chuck Jones, before finally agreeing to the role.

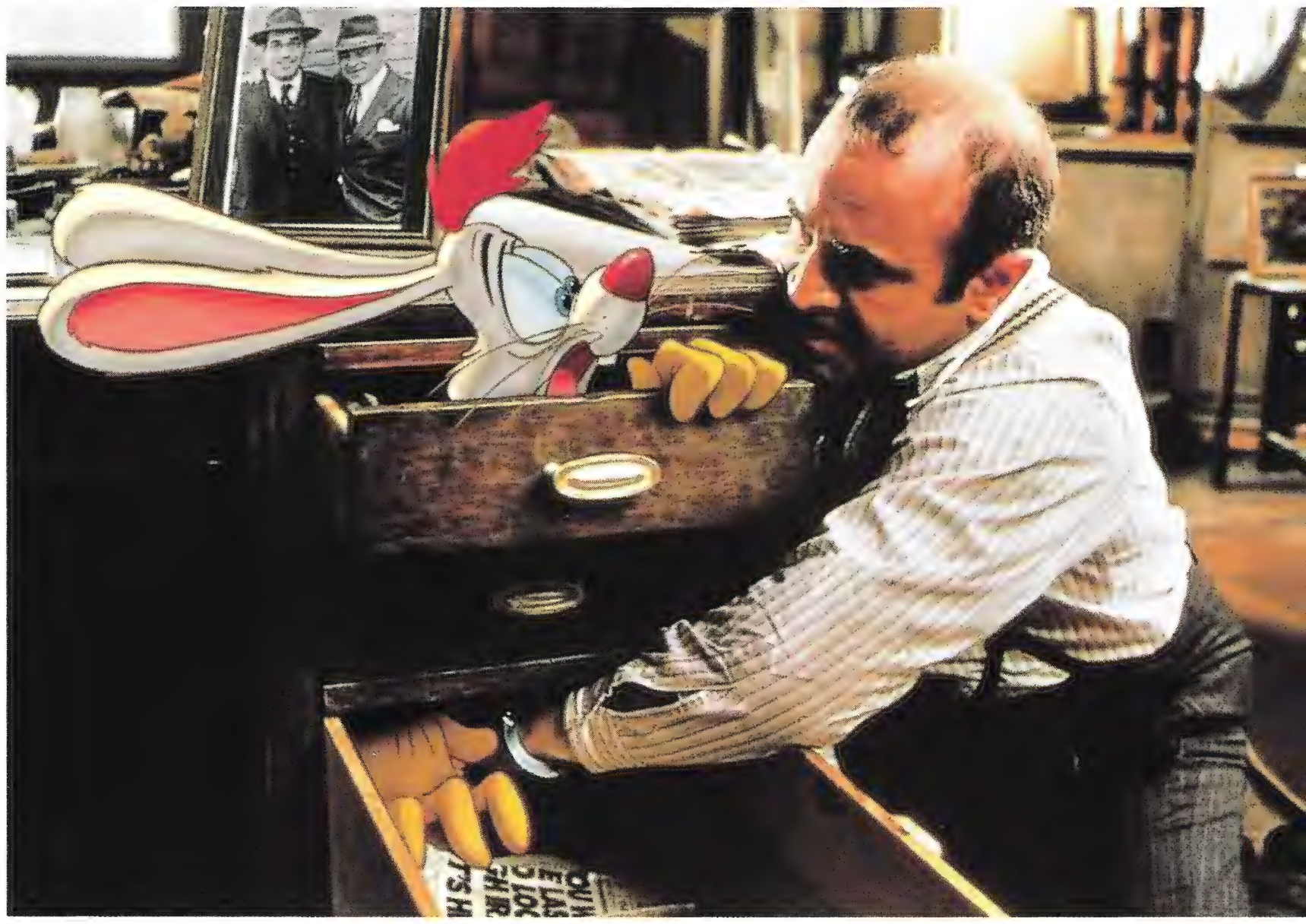
R. Williams was an independent animator, and had a different temperament than many of the animators who were tied to a company. He would take Disney Productions animators out and show them his films, which made the old heads of Disney Productions furious. It was Katzenberg, the studio's new president, who calmed them down by saying, "Come on, come on."

Director Zemeckis recalled, "In any case, this film would never have been possible at Disney Productions, which has an old-fashioned mentality. Katzenberg, on the other hand, was very understanding and decisive, and let me take responsibility for anything."

Meanwhile, Spielberg was looking for a lead actor for the live-action portion of the film – a human actor.

In terms of making the movie a hit, it was safest to use a big star. Paul Newman and Harrison Ford were mentioned, but in the end, Bob Hoskins was chosen for the role because of his acting ability, and the reason for this was as follows: "In this movie, there are many scenes that require humans to move alongside animated characters - to perform similar actions. They fall, they bump into each other - in the movie, the humans move around in a clattering manner, just like the animated characters.

You can't let a big star do something like that, and if you did, and he got hurt, it would be a disaster. In fact, Bob Hoskins also suffered some pretty painful and difficult times. In the scene where he was running around the office with Roger Rabbit, he got bruises on his arm in the drawers. Director Zemeckis said, "It was him who was doing it so well," and it seems to have been extremely hard work for the actor. After all, Hoskins was tied up with wires all over his body, and he was thrown around and smashed through walls. However, as you would expect, the scene where Hoskins falls from the top of a skyscraper was not actually done. "We hung him on a wire, and we used a fan to make it look like his clothes were fluttering, and then we pulled the camera back at high speed."



What's surprising is how they managed to combine the items that the animated characters are holding—-pistols, plates, telephones—with the real thing, not just animated.

For example, when Bob Hoskins enters a bar in Chinatown, the penguin boys from "Mary Poppins" running around at his feet are animated, but the trays and glasses they are holding are real.

Furthermore, the water that Roger Rabbit spits out of its mouth when it is pulled out of the water is real water. Most of these precise special effects are made by moving only the object in the position where the animated character will be composited, which is the same technique as in a puppet movie. If you place an animated character in it, the mechanism will be hidden.

Well, the biggest triumph of this film's idea is the setting in which the animated characters create and live in their own town called Toontown near Hollywood. The film is set in 1947, just after the end of the war. At the time, racial prejudice was still rampant in America, and even though second-generation Japanese had finally been released from internment camps, the squalor of Little Tokyo was still ignored, and the black class was overworked and treated with blatant contempt. The residents of Toontown are also viewed with a certain kind of discrimination by flesh-and-blood humans. They are second-class citizens. They have their own laws and rules that defy gravity. The main character, Roger, is a rabbit, but he has a beautiful human (animated) wife, but this can be seen as a completely normal thing in this town, where a rabbit falls in love with a human and marries.

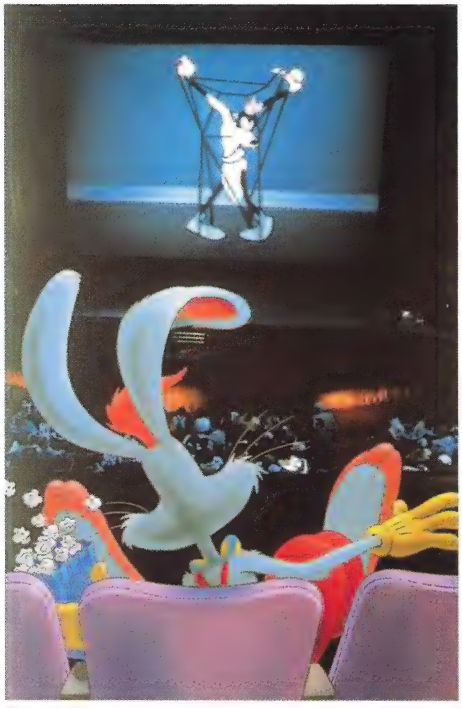
Based on this unique and fresh idea, the animated characters featured in this film are all those that were popular in America around 1947. In other words, it's a collection of oldies stars, so there are no rookies like the Pink Panther, Kumagoro, or Magoo. What makes this film a masterpiece is that the stars who were active in the black-and-white film era appear in black and white. Betty Boop was a star of pre-war animation, but she appears in black and white in a bar scene filled with color, and her complaints about how "I've had less work since the switch to color..." are sure to make you laugh.

There are countless examples of this retro fun, but here's one that really hits the spot: the villainous Judge Doom arrives at the bar where Roger is hiding and shouts, "Is there a rabbit?" Several customers respond, "Yeah, we saw one!" The audience is worried that Roger's presence will be revealed, but one customer immediately replies, "I saw Harvey!" and erupts in laughter.

Harvey was the name of a large rabbit that appeared in a hit play in New York at the time, and was only visible to a certain psychopath. The man always spoke to Harvey in the air, imagining that Harvey was beside him. The play was made into a film directed by Henry Koster and released in Japan around 1955. James Stewart played the role of the man, making audiences laugh with his goofy acting. Since Harvey is not only invisible, but does not actually exist, the "I've seen Harvey!" gag was surely a delight for movie fans who knew the name.

The Hollywood film studio is full of animated characters on loan from Toontown. One of the best is the broomstick sweeping the studio. It's the magic broom that appears in "The Sorcerer's Apprentice" in "Fantasia," and it can even fetch water on its own. Coming down the stairs next to it is a solo hippopotamus dancer from "The Dance of The Hours," also from "Fantasia." The camera then licks a number of cows, each of which appears in a Disney animation. The very first one, Clarabelle Cow (the cow lady from the Mickey Mouse films), is cleverly included, and is depicted in black and white.

It's interesting that the villainous Judge Doom's minions are animated



weasels. This is the same evil weasel that appears in the Disney feature film "The Adventures of Ichabod and Mr. Toad," which has not yet been released in Japan. This film was released in the United States shortly after the war, and apparently this was the first post-war Disney film that Nagaharu Yodogawa saw when he first visited Hollywood.

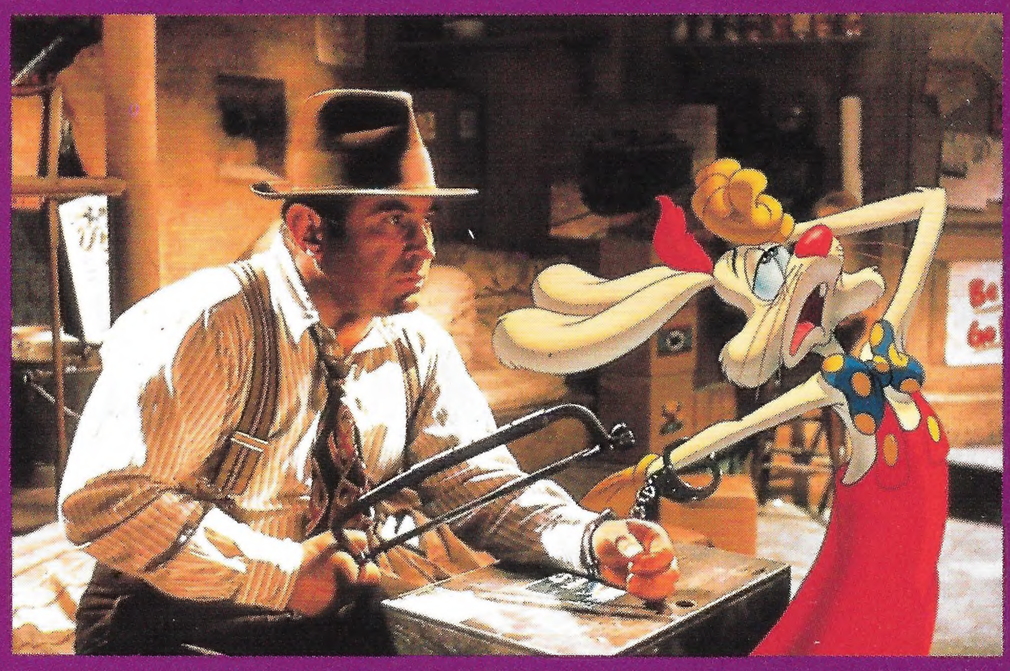
The detective, played by Bob Hoskins, enters Toontown and goes through a tunnel, where he finds himself on the main street from Disney's Silly Symphonies series. Apparently, back then, Disney had the backgrounds of their animations painted with watercolors mixed with white paint, and R. Williams deliberately used that technique here as well. And the trees lining the street are characters from "Flowers and Trees," Disney's first Technicolor animation, which was a huge hit at the time. This level of detail is quite appealing to enthusiasts, and it's like, "Those who know will know."

When Bob Hoskins tries to get on the elevator, the elevator boy turns out to be a dog named Droopy, leading to a nihilistic gag unique to this character. Droopy's voice is provided by the animator himself, R. Williams. Incidentally, the voice of Betty Boop is provided by Mae Kestel, who was Betty's voice actress in the past, which will be a nostalgic memory for Betty fans. Each animation is packed with so much attention that this film is entertaining even when viewed casually, and profound and fascinating for those with a deep, inquisitive eye.

However, the biggest challenge of this film was figuring out how to get the live actors and animation to interact and act together. Since the animation characters don't exist in the live-action version, Hoskins and the other actors had to gaze into space as if they were there. Hoskins, as expected, skillfully executed his eye acting, as if Roger were standing less than a meter in front of him. This must have been a difficult performance. The human eye is not accustomed to gazing into empty space, and inevitably focuses on the background. Apparently, director Zemeckis agreed to cast Bob Hoskins in the lead role because he was impressed by his ability to focus on nothing.

I've written a lot, but the reason this film was such a big hit in America is that, ultimately, all these technicians and artists came together and poured their utmost passion into this innovative approach. While the idea, story, and service may all be excellent, a film made purely for commercial purposes lacks passion. While "Roger Rabbit" is merely a detective story and a kind of quirky comedy, at its core lies the passion of people who bet their lives on film. At a time when there are whispers of a general stagnation in Japanese cinema, perhaps there is much to learn from this film.

Who framed ROGER RABBIT™



スタッフ

監督……ロバート・ゼメキス
アニメーション・ディレクター……リチャード・ウィリアムス
原作……ゲーリー・K・ウルフ
脚本……ジェフリー・プライス、ピーター・シーマン
撮影監督……ディーン・カンディ
編集……アーサー・シュミット
音楽……アラン・シルベストリ
特殊視覚効果……インダストリアル・ライト&マジック
製作総指揮 スチーブン・スピルバーグ&キャスリーン・ケネディ
製作……ロバート・ワッツ、フランク・マーシャル
（共同製作シルバー・スクリーン・パートナーズIII／
タッチストーン・ピクチャーズ&スチーブン・スピルバーグ提供／
上映時間 1時間44分／1988年度作品）DOLBY STEREO
―郡上映館を除く―

キャスト

エディ・バリアント……ボブ・ホスキンス
ドゥーム判事……クリストファー・ロイド
ドロレス……ジョアンナ・キャシディ
ロジャー・ラビット(声)……チャールズ・フライシャー
マービン・アクメ……スタッビー・ケイ
R.K.マルーン……アラン・ティルバーン

CAST

Eddie Valiant ..... BOB HOSKINS
Judge Doom ..... CHRISTOPHER LLOYD
Dolores ..... JOANNA CASSIDY
Roger Rabbit ..... CHARLES FLEISCHER
Marvin Acme ..... STUBBY KAYE
R.K. Maroon ..... ALAN TILVERN
Lt. Santino ..... RICHARD LE PARMENTIER
Baby Herman ..... LOU HIRSCH
Benny The Cab ..... CHARLES FLEISCHER
Jessica's Performance Model .. BETSY BRANTLEY
Raoul (Director) ..... JOEL SILVER
Augie ..... PAUL SPRINGER
Angelo ..... RICHARD RIDINGS
Arthritic Cowboy ..... EDWIN CRAIG
Soldier ..... LINDSAY HOLIDAY
Midget ..... MIKE EDMONDS
Editor ..... MORGAN DEARE
Kid #1 ..... DANNY CAPRI
Kid #2 ..... CHRISTOPHER HOLLOSY
Kid #3 ..... JOHN-PAUL SIPLA
Blonde Starlet ..... LAURA FRANCES
Forensic #1 ..... JOEL CUTRARA
Forensic #2 ..... BILLY J. MITCHELL
Mailman ..... ERIC B. SINDON
Newscaster ..... ED HERLIHY
Conductor ..... JAMES O'CONNELL
Teddy Valiant ..... EUGENE GUIRTERREZ
Mrs. Herman ..... APRIL WINCHELL
Gorilla ..... MORGAN DEARE
Betty Boop ..... MAE QUESTEL
Daffy Duck ..... MEL BLANC
Donald Duck ..... TONY ANSELMO
Hippo ..... MARY T. RADFORD
Yosemite Sam ..... JOE ALASKEY
Smart Ass ..... DAVID LANDER
Greasy ..... CHARLES FLEISCHER
Psycho ..... CHARLES FLEISCHER
Stupid ..... FRED NEWMAN
Wheezy ..... JUNE FORAY
Birds ..... RUSSI TAYLOR
Toad ..... LES PERKINS
Droopy ..... RICHARD WILLIAMS
Lena Hyena ..... JUNE FORAY
Tweety Bird ..... MEL BLANC
Bugs Bunny ..... MEL BLANC
Mickey Mouse ..... WAYNE ALLWINE
Bullet #1 ..... PAT BUTTRAM
Bullet #2 ..... JIM CUMMINGS
Bullet #3 ..... JIM GALLANT
Singing Sword ..... FRANK SINATRA
Minnie Mouse ..... RUSSI TAYLOR
Goofy ..... TONY POPE
Pinocchio ..... PETER WESTY
Sylvester ..... MEL BLANC
Woody Woodpecker ..... CHERRY DAVIS
Wolf ..... TONY POPE
Porky Pig ..... MEL BLANC
Stunt Arranger ..... PETER DIAMOND
Stunts ..... DEL BAKER, ANDY BRADFORD
CHARLES CROUGHWELL, STUART FELL
FRED HAGGERTY, REG HARDING
FRANK HENSON, TERRY JACKSON
VINCENT KEANE, DANIEL K. MOORE
DANNY O'HACO, BRIAN SMRZ
GREGG SMRZ, ROCKY TAYLOR
TERRY WALSH, JASON WHITE
BOB YERKES

TECHNICAL CREDITS

Directed by ..... ROBERT ZEMECKIS
Screenplay by ..... JEFFREY PRICE
& PETER S. SEAMAN
Produced by ..... ROBERT WATTS
& FRANK MARSHALL
Based on the book
"Who Censored Roger Rabbit?"
by ..... GARY K. WOLF
Executive Producers ..... STEVEN SPIELBERG
& KATHLEEN KENNEDY
Director of
Photography ..... DEAN CUNDEY, A.S.C.
Film Editor ..... ARTHUR SCHMIDT
Director of Animation .... RICHARD WILLIAMS
Production Designers ..... ELLIOT SCOTT
with ROGER CAIN
Music by ..... ALAN SILVESTRI
Visual Effects Supervisor ..... KEN RALSTON
Mechanical Effects Supervisor ... GEORGE GIBBS
Costume Designer ..... JOANNA JOHNSTON
Associate Producers ..... DON HAHN
STEVE STARKEY
U.K. Casting ..... PRISCILLA JOHN
U.S. Casting ..... REUBEN CANNON
& ASSOCIATES

U.K. PRODUCTION

Production Manager ..... PATRICIA CARR
First Assistant Director ..... MICHAEL MURRAY
Second Assistant Director ..... CHRIS BROCK
Production Accountant ... GEORGE MARSHALL
Production Coordinator ..... CAROL REGAN
Script Supervisor .... PAMELA MANN-FRANCIS
Assistant to Mr. Marshall .... MARY T. RADFORD
Assistant to
Mr. Watts ..... BARBARA MARGERRISON
Assistant to Ms. Kennedy .... BARBARA HARLEY
Asst. Production Accountant .. MICHELE TANDY
Photographic Consultant ..... DEREK BROWNE
Camera Operators ..... RAYMOND STELLA
DAVID WORLEY
Focus Pullers ..... BOBBY STILWELL
MARTIN KENZIE
Clapper Loaders ..... WILF FRANCE
GRAHAM HALL
Electrical Supervisor ..... MARK D. WALTHOUR
Gaffer ..... DENNIS BROCK
Best Boy ..... TOMMY FINCH
Video Assist Technician ..... IAN KELLY
Sound Mixer ..... TONY DAWE
Boom Operator ..... JOHN SAMWORTH
Sound Maintenance ..... SHEP DAWE
Stills ..... BOB PENN
Art Director ..... STEPHEN SCOTT
Set Decorator ..... PETER HOWITT
Construction Manager ..... ALAN BOOTH
Location Manager ..... PHILIP KOHLER
Location Art Director ..... KEITH PAIN
Production Buyer ..... DAVID LUSBY
Storyboard Artists ..... MICHAEL WHITE
SYD CAIN
Draughtsmen ..... PETER RUSSELL
RICHARD HOLLAND
Decor & Lettering Artist ..... ANTHONY CAIN
Modeler ..... VALERIE CHARLTON
Art Department Assistant ..... DENISE BALL
Make-up ..... PETER ROBB-KING
Make-up Prosthetics ..... JANE ROYLE
Hairdresser ..... COLIN JAMISON
Wardrobe Supervisor ..... RON BECK
Wardrobe Mistress ..... JANET TEBROOKE
Senior Special Effects ..... PETER BIGGS
BRIAN MORRISON, ROGER NICHOLS
DAVID WATSON, BRIAN LINCE
TONY DUNSTERVILLE, BRIAN WARNER
Special Effects Technicians ..... TERRY COX
MICHAEL DAWSON, PAUL KNOWLES
ALAN POOLE, STUART LORRAINE
Special Effects Wireman ..... BOB WIESINGER
Chief Puppeteer ..... DAVID ALAN BARCLAY
Puppeteers ..... MIKE BARCLAY
JAMES BARTON, MICHAEL BAYLISS
DAVID BULBECK, MARCUS CLARKE
SUE DACRE, GEOFF FELIX
CHRISTOPHER LEITH, TOBY PHILPOTT
MIKE QUINN, WILLIAM TODD-JONES
IAN TREGONNING, PATTI WEBB
MAK WILSON, DON AUSTEN
Associate Editors ..... PETER LONSDALE
COLIN WILSON
Assistant
Editors ..... CARIN-ANNE STROHMAIER
ANDREW MacRITCHIE, LYNNE BAILEY SMITH
Apprentice Editors ..... DAVID MARVITT
STEPHEN BANKS
Mime Coach ..... PAUL SPRINGER
Choreography ..... QUINNY SACKS
DAVID TOGURI
Property Master ..... BARRY WILKINSON
Props ..... JOSEPH DIPPLE, BERNARD HEARN
SIMON WILKINSON, PETER WILLIAMS
Supervising Drape ..... TONY SZUCH
Asst. Construction
Manager ..... GORDON ROUTLEDGE
Supervising Carpenter ..... FRANK HENRY
Charge Hand Carpenter ..... FRED MYATT
Standby Carpenter ..... PETER MANN
Supervising Plasterer ..... KEN CLARKE
Standby Plasterer ..... JOHN WILLIS
Supervising Painter ..... ERIC SHIRTCLIFFE
Standby Painter ..... DAVE WESCOTT
Scenic Artist ..... TED MICHELL
Supervising Rigger ..... PAUL MITCHELL
Standby Rigger ..... THOMAS LOWEN
Supervising Stagehand ..... JOHN TREGEAR
Standby Stagehand ..... PETER WELLS
Construction Storeman ..... SIDNEY WILSON
Publicity ..... GORDON ARNELL
Physio ..... DAVID ALLAN
Casting Secretary ..... BARBARA HUDSON
Mr. Hoskins Stand-in ..... SAMMY PASHA
3rd Assistant Director ..... PETER HESLOP
Production Runners ..... ADAM SOMNER
JANE TOMBLIN

U.K. Second Unit

Directors ..... IAN SHARP
& FRANK MARSHALL
1st Assistant Director ..... GARETH TANDY
2nd Assistant
Director ..... NICK HECKSTALL-SMITH
3rd Assistant Director ..... JOHN WITHERS
Additional Photography ... PAUL BEESON, B.S.C.
Camera Operator ..... WALLY BYATT
Focus Puller ..... KEITH BLAKE
Clapper Loader ..... BOB BRIDGES
Grip ..... JIM KANE
Script Supervisor ..... CERI EVANS-COOPER
Chief Make-up Artist ..... LOIS BURWELL
Chief Hairdresser ..... JANET JAMISON
Video Assist Technician ..... CHRIS KENNY
Special Effects Technician ..... DAVID HARRIS
Standby Carpenter ..... ROBERT EAMES
Standby Plasterer ..... LOUIS ALLEY
Standby Painter ..... ADRIAN LOVERING
Standby Rigger ..... GEORGE ORR
Standby Stagehand ..... ANTHONY DRIVER

Animation

Supervising Animators ..... ANDREAS DEJA
RUSSELL HALL, PHIL NIBBELINK
SIMON WELLS

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Based on the book Who Censored ROGER RABBIT?" by GARY K. WOLF Screenplay by JEFFREY PRICE & PETER SEAMAN Produced by ROBERT WATTS and FRANK MARSHALL Directed by ROBERT ZEMECKIS

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